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have been exposed is revealed by the fresh lesions which, I understand, have been sustained by the Aphrodite of Melos in the Louvre, and by the injury to the unique patina of the Ephebe of Subiaco caused by the dampness in the cellars of the Terme Museum.

The Museum authorities in London have profited by the opportunity for effecting certain rearrangements of their collections. In particular, the civilization of Roman Britain is now worthily represented in a large room adjoining the Hall of the Bronze Age: here can be studied e. g. the various ceramic fabrics of the provinces of Britannia and Belgica, while the familiar bronzes, such as the colossal head of Hadrian and the figure of an archer from the Thames, and the helmet from Ribchester, are exhibited to advantage.

The most noteworthy recent acquisition comes from the recently dispersed Deepdene Collection, and is a masterpiece of the ceramic art of Southern Italy in the fourth century B.C.: a large bell-crater, with a representation of Orestes taking sanctuary at Delphi; the polychromy is striking, and the spirited execution suggests the influence of the stage; the opposite side contains a Dionysiac subject. Two smaller South Italian craters come from the same Collection; there is an admirable Calene cylix with the well-known representation of four moments in the voyage of Ulysses's ship; and among the new accessions of Attic pottery is the 'Kleinmeister' cylix, from the Van Branteghem and Weber Collections, bearing the signature of the otherwise unknown Archeneides. An interesting fragment of bronze relief, apparently from the 'Thensa Capitolina', has also been acquired.

At Oxford, the Ashmolean Museum has been remarkably fortunate in its war-time accessions. Several of its new Attic vases will eventually become famous; and the charming fifth-century portrait statue of a woman, not far removed from the art of Phidias and perhaps executed by the very hand of that master, is already known through Professor Percy Gardner's article in the last volume of the *Journal of Hellenic Studies*. Equally important are certain other recent acquisitions which the Keeper kindly showed me, but which a regard for the laws of hospitality forbids my describing, as they are still quite unpublished.

It is thus possible to report satisfactory progress in the English Museums at the close of the Great War. With regard to other aspects of scholarly activity the case is different, for probably no class in English society during these five years has more unsparingly sacrificed itself and its own peculiar pursuits for the good of the nation than the graduates of the Universities. The two pages of obituaries with which the recent volume of the *Annual of the British School at Athens* opens require no comment; nor do the further pages of that volume, and the other recent classical publications of Great Britain, the articles in which are due almost entirely to the older generation. The time and the energy which the War has taken from scholarly activities can never be replaced, and, if the next decade shall contain certain lean years for our studies in this coun-

try, the reason will not be far to seek. The British School at Athens proposes to publish the full War records of its former members: in this we may expect it to furnish a not unworthy apologia pro vita sua. And, when Dr. Walter Leaf, in addressing the annual meeting of the Society for the Promotion of Hellenic Studies, observed that he had been elected to the presidency of the Society on the day of the murder at Sarajevo and was laying down his office five years later within a very few days of the conclusion of peace, he must have been conscious that both he and his successor, Sir Frederic Kenyon, have given shining example of how not only the young but the veterans as well in the world of scholarship can serve the State in its hour of need.

THE AMERICAN ACADEMY,  
Rome.

A. W. VAN BUREN.

### REVIEWS

A Gold Treasure of the Late Roman Period from Egypt (= Volume XII, Part 2, University of Michigan Studies, Humanistic Series). By Walter Dennison. New York: The Macmillan Company (1918). Pp. 89-175, with 54 plates and 57 figures in the text. \$2.50.

The effort of American collectors to make our country a rich storehouse of the past owes a share of its success to the cooperation of American scholarship. In this regard great credit is due to the late Professor Walter Dennison because it was through him that the first of the treasure that he has described in this monograph came to this country. In keeping with the precious character of its subject-matter this publication, which has been supported by Messrs. Charles R. Freer and William H. Murphy, of Detroit, and by Mr. J. Pierpont Morgan, Jr., of New York, is richly provided with costly illustrations. It completes the volume of which *East Christian Paintings in the Freer Collection*, by Charles R. Morey (*THE CLASSICAL WEEKLY* 9.163-164) was the beginning. The volume as a whole is as luxurious as any University could ask to have among its Studies. All the more does one regret that Professor Dennison could not have seen it in final form. On account of the outbreak of hostilities in 1914 there was, however, long delay in procuring the photographs needed for the heliotype plates. The author's death in 1917 took place as the last proofs were passing through his hands. A brief biographical summary of his activities has appropriately been appended to this book.

The subject of the study is a treasure almost all of which is presumed to come from the same place of discovery, though the place was not revealed by the Arab peasants by whom the various objects were brought secretly and at intervals to an antiquary at Cairo. In all there are 36 numbers; with the exception of a rock crystal statuette all are of gold and many are sumptuously bejewelled. There are two large pectorals and two corresponding, though not necessarily appertaining, large medallions; three small medallions which seem to belong to a girdle; seven necklaces; one breast

chain; three pairs of earrings; one pair of armlets; five pairs of bracelets and a single one; a small cross. This was divided up through purchase by four private collectors, Messrs. Freer and Morgan, mentioned above, Mrs. Walter Burns, of London, and Herr Friedrich Ludwig von Gans, of Frankfurt a.M., and has gradually been passing on into the four respective collections to which it was destined by the purchasers: Smithsonian Institution, Washington; Metropolitan Museum, New York; British Museum, London; Antiquarium, Berlin.

With such material and under such auspices it is not surprising that the main emphasis of the book lies on the elaborate natural sized reproductions. Except for less than a dozen introductory pages, the text confines itself to description of the objects with some citation of comparative matter. This description is painstaking in most respects. In dealing with ornament one would sometimes prefer more exact terminology. The lack of it is most noticeable when the author writes vaguely of "an adaptation of the lotus and palmette ornament" (page 129), or defines the decoration of an object merely as "a simple design" (164). But the plates can always be consulted for more precise information and would not have been dumb if there had been no text whatever. There are a few slips, possibly due to unfinished proof-reading, such as the circumstantial denial (139), in the face of evidence, of the use of bronze hinge pins, although they are found and admitted later on (160, 162). "Byzantinische Zeitung" (107, note 6) is erroneously written for 'Byzantinische Zeitschrift'.

In spite of the care and expense devoted to such a book and in spite of the new material it offers, one will learn little from it of the history of the goldsmith's art in the period in question and one will not find the objects herein published definitely given their place in art history. Along these lines the monograph has not come up to Professor Morey's study. The author frequently gives evidence of a certain unfamiliarity with his field. Errors are found in connection with what comparative material is introduced. A few may be instanced. The scene which the author calls "The Miracle at Cana" in S. Apollinare Nuovo, Ravenna (132 f.) and which he uses in connection with the iconography of that subject is a modern reconstruction of what is now thought to have been an Entry into Jerusalem. In fact, the illustration he offers (Fig. 32) is not after a photograph of the mosaic directly, but after a long-since discredited photograph of an aquarelle. The portrait of Justinian in S. Vitale (136) ought not be dated as late as 557 A. D.; for comparison with the coin in question, moreover, the portrait of the Emperor in S. Apollinare Nuovo is the one to be cited.

The book offers, one may fairly say, a beautiful series of reproductions with full description to accompany them. In this capacity of presentation of material it leaves little to be desired. It remains for us to relate this material to the general development of Early Christian art.

BROWN UNIVERSITY.

JOHN SHAFLEY.

The Venetian Point of View in Roman History: A Lecture Delivered at the John Rylands Library, October 10, 1917. By R. S. Conway. London and New York: Longmans, Green and Co. (1919). Pp. 22. 1 sh.

This lecture is an attempt to point the way to a truer appreciation of the aim and the attitude of Livy in writing his History of Rome. The Venetians, from at least as early as the sixth century B. C., were established to the north of the River Po, between the Alps and the Adriatic. At the time of the barbarian invasions they settled the lagoons of Venice, and from them are descended the Venetians of the Middle ages and of modern times. This Venetian race from the earliest times has displayed remarkable artistic ability, which culminates in the work of the great painters of the Renaissance. Their works are distinguished, as Professor Conway expresses it (6), by a "dramatic" quality, which

represents some strong human feeling in a setting of circumstance which is in some way vitally related to it, so that the whole seems not a picture, but a part, of life.

The work of Livy, a native of Padua, the ancient center of this Venetian race, will be best appreciated by regarding him as viewing the history of Rome with the eye of a Venetian artist. Says Professor Conway (9):

That is, to realize that what gave him most pleasure, and what he counted his greatest object, was to paint a series of pictures, each embodying, in the fewest words, some clash of feeling and circumstance, some struggle of rival passions, some triumph of wisdom or valour or devotion; pictures instinct with dramatic imagination and coloured with lively human sympathy. The rest of his narration, though he dealt with it honestly and frankly in his own way, was to him only the setting for the true work of his art, the pictures of noble scenes.

Professor Conway supports his interpretation by citing Livy's own words with regard to the aim of his work (Praefatio 6 ff.), and by quoting a series of selections from the translation of Livy by Philemon Holland as examples of Livy's success in painting word-pictures of absorbing dramatic interest. These selections are the account of the *spolia opima* of Aulus Cossus (4.20.5 ff.); of Hannibal's passage of the Alps (21.34.4 ff.); of Titus Manlius (8.7.12 ff.); of Papirius and Fabius (8.33.7 ff.); of the repeal of the Lex Oppia (34.1.5 ff.); and the episode of Scipio and Allucius (26.50 ff.).

UNIVERSITY OF MICHIGAN.

A. E. R. BOAK.

## THE CLASSICAL CLUB OF GREATER BOSTON

The annual meeting of The Classical Club of Greater Boston was held at Boston University, on Saturday, May 24, with the President, Mr. Henry Pennypacker, Head Master of the Public Latin School, in the chair. Officers for 1919-1920 were elected: President, Professor Clifford H. Moore, Harvard University; Vice-Presidents, Dr. Ellen F. Pendleton, President of Wellesley College, Professor Alexander H. Rice, Boston University, Rev. Charles W. Lyons, S. J., President of Boston College; Secretary, Clarence W. Gleason, Roxbury Latin School; Treasurer, Thornton Jenkins, Head Master, Malden High School; Censor, Albert S. Perkins, Dorchester High School.